THE LORD OF THE RINGS THE RINGS OF POWER

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A NEW AGE

Accept this invitation to revisit the wondrous and expansive world of J.R.R. Tolkien in Prime Video's The Lord of the Rings: The Rings of Power.

rom the snow-capped peaks of the Misty Mountains to the deepest chasms of the Mines of Khazad-dûm, from the ancient forests by the banks of the River Anduin to the ashen deserts of Mordor, no imaginary world is as rich and familiar as Middle-earth. Created by English author and scholar John Ronald Reuel Tolkien in his books The Hobbit and The Lord of the Rings, this sprawling fantasy landscape has captivated readers for generations and has been extensively explored in books, songs, paintings, games, and films, Now, for the first time on screen, audiences are being transported to the Second Age of Middle-earth in Prime Video's The Lord of the Rings: The Rings of Power.

"Very few writers can say they created an entire genre," says Patrick McKay, one of two showrunners on the series. "Tolkien did that, and a lot more." For McKay and fellow showrunner J.D. Payne, creating *The Rings of Power* was the ultimate labor of love—and the ultimate privilege. "We came to the project as enormous fans of Tolkien," McKay enthuses. "But one of the joys of the job was that we had to become experts, too. We had to really go in depth into these texts that were this man's entire life's work. That was an enormous joy that we got to experience every day."

A SECRET HISTORY

The creation of Middle-earth and the vast *Legendarium* of its myths and tales started out as the daydreams of a British soldier preparing to fight in the First World War and culminated in several of the best-loved books of the 20th century. In the early years, Tolkien's imaginary world was just a private hobby, existing only as maps and invented languages, as notes and scraps of stories. But as they developed, these scattered ideas grew more complex, ultimately weaving into a huge historical tapestry.

So while modern-day audiences may be more familiar with the Third Age of Middle-earth, they may have only experienced tantalizing glimpses of the huge backstory behind it: names like Gil-galad, Isildur and the island of Númenor. These hinted-at histories were first laid out in the Appendices to The Lord of the Rings in 1955. Here, Tolkien offered family trees and character biographies, pronunciation guides, and chronologies, all there to enrich the reader's experience. Perhaps most fascinating, he also included an account of Middle-earth's Second Age: The founding of the Kingdom of Gondor, the rise of the Dark Lord Sauron, and the forging of the Great Rings. These are the stories that *The Rings of* Power brings to light.

GATHERING THE FELLOWSHIP

"The Second Age is the great untold story in Tolkien's *Legendarium*," says McKay. "We felt that it was a story that deserved to be told, on the biggest scale possible." "But every good quest needs a fellowship," says Payne. "From the beginning we knew that we couldn't do this alone. We knew we were going to need people we trusted, people who were excellent at what they did."

Among the first to come on board was Executive Producer Lindsey Weber, a lifelong Tolkien enthusiast who leapt at the chance to explore Middle-earth for herself. "I can't remember a time when Tolkien wasn't in my life," Weber says. "And J.D. and Patrick were so inventive with the ways they wove the stories together, and so surprising in the telling of the story, that I just knew it would be special. I also knew that they needed help mounting this massive production, and I wanted to be part of it."

TAKING THE HELM

Next the team needed a director—someone with the experience and vision necessary to bring color and dynamism to this vast canvas. Enter Spanish filmmaker J.A. Bayona, whose filmography spans from the intimate horror of *The Orphanage* to the magic realism of A Monster Calls to the sciencefiction thrills of Jurassic World: Fallen Kingdom. "We needed someone who could do great character work but also big world building," Payne explains. "J.A. had proved himself to be amazing at both of those things." For the director himself, it was an easy decision. "I always preferred fantasy to reality," Bayona admits. "When you think about Tolkien, you always think about big subjects. Big ideas that resonate with the audience, good and evil, light and darkness. Great themes."

Bayona would be joined by Swedish-French director Charlotte Brändström and British

Chinese filmmaker Wayne Che Yip, each of whom would direct key episodes in the first season. "I love fantasy worlds," Brändström says. "But with Tolkien, it's very much about real humans in a fantasy setting. You believe in the characters." Yip agrees. "It's such a dense and rich world. But from the first moment I met Patrick and J.D., I knew that Tolkien's work was going to be in good hands. Their enthusiasm was just captivating."

ELVES, DWARVES, AND MEN

Once the creative fellowship was assembled, it was time to begin the process of casting. "We did an extensive multi-year search of hundreds, probably thousands of actors to find the people who were absolutely best for each role," says McKay. "We weren't interested in big names or marquee stars. We have 22 regular characters and every one of them was like finding a needle in a haystack. So when I think about our cast, I feel enormously proud. Every single one of them belongs in Middle-earth."

For the actors, however, landing their part was only the beginning. "We did a lot to transform them into these mythical beings," Weber recalls. "Prosthetics, dialect coaching, movement coaching. Some of them had to learn very specialized skills like swordplay and rock climbing, others had to learn to ride horses." And of course, their appearance had to be just right. It fell to Costume Designer Kate Hawley to envision the countless costumes that the production

required, from grand royal robes to shimmering suits of Elven armor. "Kate did a fantastic job re-creating each culture and telling the story of each character through costume," Bayona enthuses. "She's a real artist."

"The Second Age is the great untold story in Tolkien's Legendarium...We felt that it was a story that deserved to be told, on the biggest scale possible."

— Patrick McKay, Showrunner

"These are Tolkien's characters, and we take our cues from him... Every single decision we made goes back to the text. We just wanted this show to be true to Tolkien."

— J.D. Payne, Showrunner

BUILDING A WORLD

With any show set in a fantasy world, the figures on screen are only part of the magic. "We had to ask ourselves, what does this world feel like?" Weber remembers, "What are the colors? What's the smell? Then you not only have to dream it and imagine it, you have to build it." That was the job of Production Designer Ramsey Avery, who relished the chance to create an entire visual world for the series. "The amount of work that falls to the production designer on a show like this is almost impossible to communicate," Weber says. "But Ramsey is another huge Tolkien fan, so for him this was a childhood dream. You could see it—when the cast and crew walked onto one of his sets, it felt magical. It was inspiring to all of us."

For J.A. Bayona, physical things like sets, props, and costumes weren't just part of the background, they were a central element of the story. "Beauty is one of the main subjects of this story," he explains. "The Elves are trying to fight the forces of evil through beauty. So every single detail, every single object, every single costume needs to reflect that."

A MYTHICAL LANDSCAPE

To shoot the series, the cast and crew headed for New Zealand, a land famed for its spectacular landscapes and world-class filmmaking facilities. But they'd barely started work when the global pandemic struck. "It was kind of bittersweet," Bayona recalls. "New

Zealand did an amazing job of managing the situation with coronavirus, and it was the best landscape possible to shoot this story. But at the same time, we could see how difficult things were in the rest of the world."

Nevertheless, shooting commenced across the two islands of New Zealand, alongside a painstaking post-production process. "They set up an incredible facility with editors, with VFX, with sound, with music, all in New Zealand," Charlotte Brändström remembers. "Even while we were shooting we would go and look at scenes cut together and see what worked and what didn't, and discuss it." This allowed the production to keep to its targets, despite the real-world disruption. "We met every deadline," Lindsey Weber reveals. "I'm really proud of that because it was not easy."

TRUE TO TOLKIEN

For Patrick McKay and J.D. Payne, it was all about respecting the source material. "We don't own these characters," McKay stresses. "These are Tolkien's characters, and we take our cues from him." Payne agrees wholeheartedly. "Every single decision we made goes back to the text. We just wanted this show to be true to Tolkien."

Following an epic journey of creation and mythmaking, *The Rings of Power* was finally ready to be shown to the world. Weber, for one, is thrilled by what the team achieved. "You've got love stories and friendships and heartbreak and horror," she says, "and some of the best action that you've ever seen. I think it's really special." "Nothing is evil in the beginning.
There was a time when the world was so young.
There had not yet been a sunrise.
But even then, there was light."



A SHADOW OF THE PAST

Season 1 — Episode 1

Legendary Elven commander Galadriel takes up her brother's mission to hunt for the Ancient Evil known as Sauron. After centuries of peace, her tireless journey leads her to uncover disturbing signs of Sauron's return. Meanwhile, Arondir, a Silvan Elf warrior, patrols the Southlands and makes an unsettling discovery with the help of Bronwyn, a human healer. High King Gil-galad, his eyes fixed on the future, presents Elrond with an intriguing new venture. A meteor hurtles across the night sky, leading Nori to break the Harfoot community's most deeply held rule.

Morfydd Clark as Galadriel

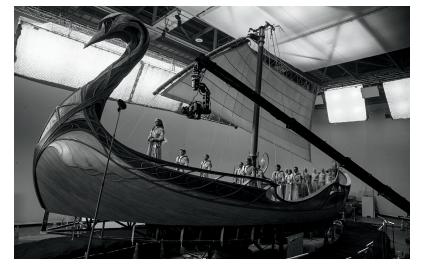
A centuries-old warrior described by J.R.R. Tolkien as the "greatest of Elven women," Galadriel is the Commander of the Northern Armies of High King Gil-galad and a staunch

defender of good against evil. She is played with ferocity and passion by Morfydd Clark, star of the BAFTA-nominated film *Saint Maud*.



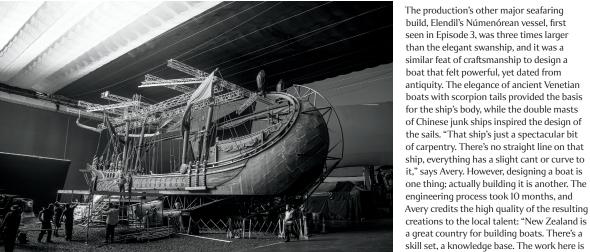
SETTING SAIL: **BOAT DESIGN**

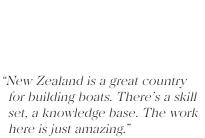
Production Designer Ramsey Avery on the intricate work that went into each unique vessel we see in the series



To carry Galadriel and her cohort to the Undying Lands of Valinor, the craftspeople behind The Rings of Power had to build a vessel familiar from several of Tolkien's tales: an Elven swanship. "It's a very specific Tolkien thing," explains Production Designer Ramsey Avery. "It has the prow and shape of a swan... but when you try to draw that, it looks like an afternoon-in-the-park kind of thing. It's hard to make that feel dramatic." As a result, the team enacted a design process that married Tolkien's concepts with the team's vision for more organic Elven design principles: "We had this idea of Elven architecture always coming from nature. So it's not a swan; it's a swan that's built out of vines."







The production's other major seafaring build. Elendil's Númenórean vessel, first

seen in Episode 3, was three times larger than the elegant swanship, and it was a

similar feat of craftsmanship to design a boat that felt powerful, yet dated from antiquity. The elegance of ancient Venetian

boats with scorpion tails provided the basis

for the ship's body, while the double masts of Chinese junk ships inspired the design of

the sails. "That ship's just a spectacular bit of carpentry. There's no straight line on that ship, everything has a slight cant or curve to it," says Avery. However, designing a boat is one thing; actually building it is another. The engineering process took 10 months, and

creations to the local talent: "New Zealand is a great country for building boats. There's a skill set, a knowledge base. The work here is





Above Top: Construction of Elendil's Númenórean ship on set. Above Bottom: The Númenórean ship as seen on screen

just amazing."

BOTH SIDES OF THE BLADE: WEAPONCRAFT

Intricate, ornate sidearms that are far more than just tools for combat

"In Wêtā there's what's called the weapons wall, which is like a museum of every possible shape and type of weapon you can imagine, and often our meetings would start in there."

— Joe Dunckley, Weapons Master



In Middle-earth, you won't get far without a weapon. Every hero who traverses Tolkien's rich fantasy landscape needs a sidearm that reflects their character, class, and culture. "Tolkien put so much weight on the weaponry of the world," explains Weapons Master Joe Dunckley, whose relationship with Middle-earth dates back over two decades to his days as a props technician at the legendary special effects and prop studio, Wētā Workshop. "Tolkien used them as a plot device—he even gave them names. That adds a layer of importance that we've got to put into it."

Working in collaboration with Property Master Matt Cornelius, Production Designer Ramsey Avery, and Showrunners J.D. Payne and Patrick McKay, Dunckley and a team of art directors would use Tolkien's writing as a baseline for developing the design of the weapons in

The Rings of Power, exploring the materials, colors, motifs, and shapes that would best fit each species. "Each one has to have its own little design parameters that are true to their physicality," describes Cornelius. "A Dwarf has huge forearms and they're stocky, therefore the axe that they carry is a far heavier and more solid weapon than something that an Elf would want. It's a design detail. You're always trying to make it very clear that you've designed something that fits a certain culture."

To tackle this design challenge, the crew worked with the Wētā Workshop, with their expertise and uniquely inspiring brainstorming environment. "In Wētā there's what's called the weapons wall," Dunckley explains, "which is like a museum of every possible shape and type of weapon you can imagine, and often our meetings would start in there."





Galadriel's trusty blade, inherited from her brother Finrod and by her side during her many years hunting for Sauron across the far-flung corners of Middle-earth, boasts an intricate design that is rich in Elven folklore. Growing out of the pommel and intertwining down the hilt towards the blade are depictions of the Two Trees of Valinor which brought light to the Undying Lands, embellished with pearls and representations of the trees' fruits and flowers. "The blade itself," describes Dunckley, "is stiletto-style, representing a shaft of light." To forge such an integral prop, the team used 3D printers, and a nickelchromium-based superalloy called Inconel® that is resistant to corrosion, stronger than steel, and well-suited for extreme environments—be they nuclear reactors, rocket engines, or the unforgiving, frost-bitten terrain of Forodwaith.

For the weapons of Númenor, Dunckley and the team had their work cut out for them. "We produced the most amount of artwork for our discovery journey in Númenor," he explains, "which was necessary, because there was no precedent." The finished designs and motifs recalled the kingdom's prosperity ("a culture at the peak of its powers") and its pursuit of a unique identity for itself outside of the influence of their former patrons, the Elves. "On Elendil's sword, you have the icon of the sun rising over the sea, representing the rise of man. And on the cavalry scabbards you've got the infinity symbol, which we repeated throughout the weaponry as the Númenóreans struggle with the concept of mortality."

But there's one distinctive weapon in *The Rings of Power* that refuses to give up its

secrets so easily, at least initially. The mysterious broken artifact discovered buried under a barn by the young Southlander, Theo, bears Sauron's sigil, and foreshadows the evil that is to come. "Originally, we went towards a classic sword shape," recalls Dunckley, "but Ramsey pushed us to make it far more unique, and to think of it more as a key, rather than as a sword." In stark contrast to the poetic, natural, light design of Galadriel's Elven blade, this object is dark, twisted, and a representation of pure evil. "It's designed to draw blood, even from the person who's carrying it," Dunckley continues. "It's covered in barbs and spikes. Every part of it is designed to inflict a wound, and then channel that blood towards the sigil. Then the sword becomes whole, and we realise it's not a sword at all."

Above: Finrod's ornate Elven dagger, which Galadriel carries with her always.

Above Right: The broken hilt found by Theo that becomes the key to evil finding a home in Middle-early.



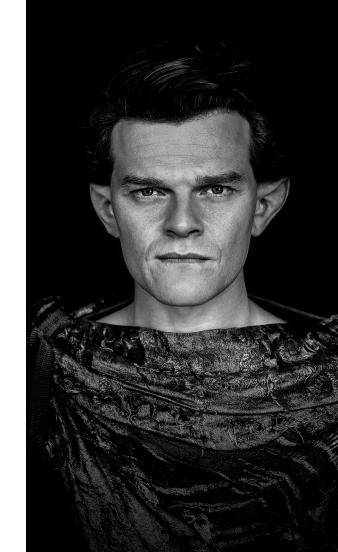


Ben Walker as High King Gil-galad

Of all the Elf Lords in J.R.R. Tolkien's work, few are as mighty as High King Gil-galad, played by venerated American actor and comedian Ben Walker. But as the shadow of evil rises once more, will he heed the warnings of his lieutenant, Galadriel?

Robert Aramayo as Elrond

A half-Elf who chose an immortal life at the end of the First Age, Elrond is committed to strengthening the Elf kingdom of Lindon and forging an alliance with the Dwarven kingdom Khazad-dûm. British actor Robert Aramayo gives life to the role.

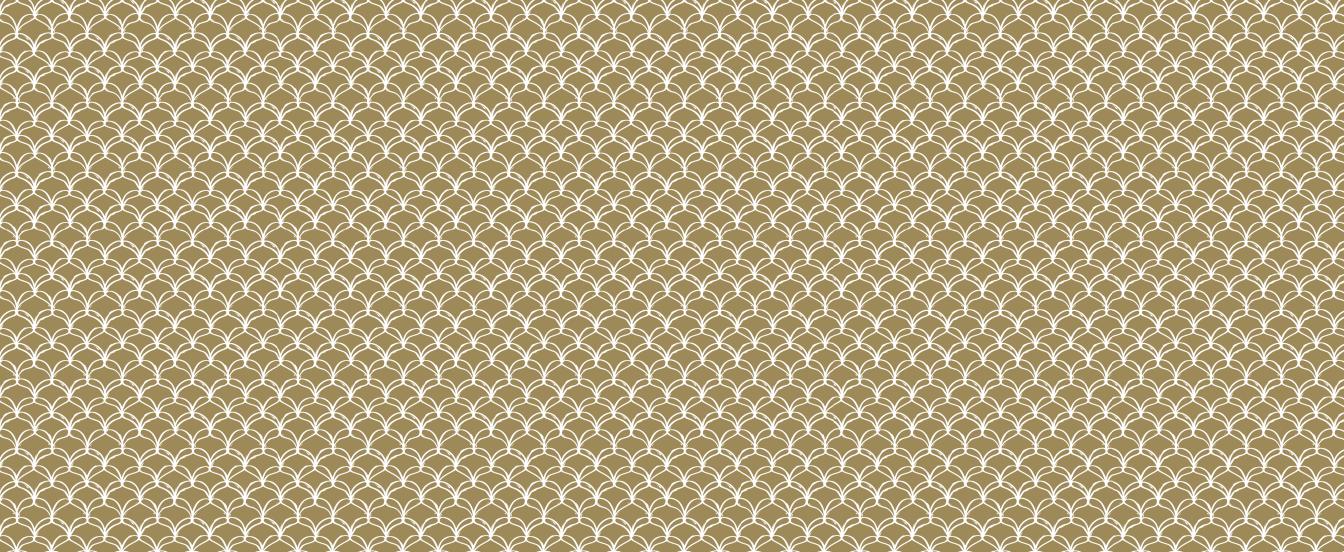














ADRIFT

Season 1 — Episode 2

Lost at sea, Galadriel finds a new ally after she is thrown together with shipwreck survivors adrift on a life raft. Looking to help Elven-smith Celebrimbor forge a new future for the Elves, Elrond seeks out an old friend among the Dwarves—Prince Durin. With the help of Durin's wife Disa, the two reconnect. Despite Poppy's hesitation, Nori convinces her to assist in helping The Stranger. The re-emergence of Orcs confirms Arondir's worst suspicions, while forcing Bronwyn to summon her inner strength to warn her people of a coming threat.

FIRE AND STONE: SCULPTING KHAZAD-DÜM

Drawing on the elements, memory, and lore to bring this teeming land to life





The Rings of Power travels through the uncharted territory of the Second Age of Middle-earth, home to a host of species as they existed thousands of years before their Third Age counterparts. "Tolkien created languages and created cultures. We really respected that when we created the worlds for the series: every piece of furniture was a symbol in that language," explains Set Decorator Megan Vertelle. "There's no Tolkien IKEA, so we have to go back to that place where as children we read The Hobbit and The Lord of the Rings, and dig into our imagination. It's almost like a form of psychology, because you have to channel all that character, and channel that world."

For Production Designer Ramsey Avery, the look and feel of each individual species' environment had to address the "emotional characteristics" of each culture. When it came to the Dwarves, the proud and industrious cave-dwellers who wrought kingdoms out of mountains, that starting point was their relationship with stone. "At one point, in one of the scripts, one of the characters used to say: 'The gods created the Dwarves out of stone and flame,' and to me that was the touchstone of what Khazad-dûm should bethis sense that it's alive."

Avery and his team sought to bring life into the stone walls of Khazad-dûm by focusing on three key elements: light, water, and greenery: "It's kind of the opposite of everything we've ever seen with the Dwarves before, so it was critical to find the answers of how you represent life under the rock." The Lindon tree, gifted to Prince Durin by Elrond, that stands resplendent in his chambers, makes it clear that this is a subterranean world, teeming with life and light. This was an aspect also reflected throughout the entire set. "Of course, they're mining and bringing things out of the ground," says Vertelle. "And so, how can we best show that in the furniture? We looked at heavy, Byzantine forms, chunky gems; raw materials; chunks of gold. All things that have a real presence." The team drew inspiration from the rough-hewn, angular figures of Tolkien's Dwarf language in the design and shape of the furniture, such as the striking chairs in Durin and Disa's dining room, which are studded with gold-ore settings.

And there, surrounding it all, is stone. But how do vou make stone feel "alive"? "We made sure the architecture always grew out of the stone," explains Avery. "The rooms are actually almost just bare, rock walls, so that lets the rock always be present, and the stone always be a part of their world." The Dwarves of the Second Age live in communion with their geological surroundings, with an ever-present personal touch: "It wasn't that they were building blocks into the stone or they were hacking the stone out to make huge architecture. The rock is always there, the veins of the rock are there. There are cracks in the rock, corners chipped off because to the Dwarves, that's what's important. They live in the rock."

The choice of building material isn't the only point of difference between the Dwarves and their fellow Middle-earth dwellers: The



very lines that define their language and architecture are unique. "One of the things that differentiates the Dwarf world is angles." explains Avery. In acute contrast to the square forms of the human world Númenor, the elegant verticality and cursive strokes of the Elven realm, or the natural, circular shapes of the Harfoot clan. Dwarven architecture is filled with triangles and diamonds that recall not just the precious jewels mined from deep inside the mountain, but also what Avery calls the "characteristics of construction": "They literally found the shape within the rock, bit by bit, by bit." These shapes strike to the heart of Dwarven character: They may be strong and sharp, but they're crafted with care.

Above: The entrance to Khazad-dûm displays the diamond and angular

"characteristics of construction" found in Dwarven architecture.

"One of the characters used to say: 'The gods created the Dwarves out of stone and flame,' and to me that was the touchstone of what Khazaddûm should be—this sense that it's alive."

- Megan Vertelle, Set Decorator





Markella Kavenagh as Elanor "Nori" Brandyfoot

Known as Nori to her friends and warmly played by Australian actress Markella Kavenagh, Elanor Brandyfoot is an inquisitive young Harfoot who is endlessly curious about the world that lies beyond the meadows and forests that her people call home.

Daniel Weyman as The Stranger

When a meteor crashes close to the Harfoot world, young Nori finds a man in the wreckage. Played by British actor Daniel Weyman, this ragged stranger seems to have lost his memory, as well as the ability to control the mysterious, unearthly power he possesses.



BACK TO NATURE: CREATING THE HARFOOT WORLD

These itinerant proto-Hobbits required a cultural backdrop that was always ready to hit the road

"The half-and-half carts are my favorite...It's the combination of really structured weaving—the old technique—with a wild, raw, roguish kind of style. It's really incredible."

- Megan Vertelle, Set Decorator



ong before the Hobbits of the Shire, there were the Harfoots. These humble halflings play a key role in the narrative of The Rings of Power, but their habitat couldn't be more differentiated from the sprawling settlements of the rest of Middle-earth's inhabitants. "They are small people in a dangerous world," Production Designer Ramsey Avery explains. "They don't have towns, they don't have villages. But then how do you create that sense of community?"

The answer was to create a nomadic neighborhood that appears to have blossomed out of their natural surroundings. "The textile department had a field day," recalls Set Decorator Megan Vertelle. "They built up this really beautiful palette of greens and washed-out pinks and oranges. So when you opened up the cart and set up for camp, they would reveal these amazing, joyful colors."

The Harfoots' furniture was created to be collapsible, as if ready to be bundled up into carts at a moment's notice, and was unified by a handcrafted, hand-carved, and hand-woven aesthetic. Capturing this called for expert technique, provided by Fabrication Weaver Mike Lillian, who taught the crew the dying art of French basket weaving, albeit with a local twist: Lillian's willow material was intertwined with supplejack, a vine native to New Zealand. "The half-and-half carts are my favorite," says Vertelle. "It's the combination of really structured weaving—the old technique—with a wild, raw, roquish kind of style. It's really incredible."





Owain Arthur as Prince Durin IV

The heir of the most powerful Dwarf in Middle-earth, Prince He's played under layers of prosthetics by Welsh stage actor Durin IV is determined to make the kingdom of Khazad-dûm Owain Arthur. even mightier by forging an alliance with the Elves of Lindon.













ADAR

Season 1 — Episode 3

An incursion of Orcs into the Southlands sees Arondir thrown into captivity and forced labor. Galadriel and Halbrand are found at sea and given safe passage to the island kingdom of Númenor. But their arrival causes complications for Queen Regent Míriel and Captain Elendil, whose children Isildur and Eärien find themselves on divergent paths. When the Harfoot community does not share Nori's desire to aid The Stranger, she is forced to face the consequences. Finally, Arondir and his fellow prisoners attempt a daring escape...to tragic results.





FROM HEAD TO FOOT: EPIC PROSTHETICS

On the logistical marvel of bringing fresh, tactile fantasy make-up to the screen





66\ \ \ \ \ \ \ ou use a pair of ears, you throw them away. You use an Orc face, you throw it away. You use it one time and then it's in the bin." explains Prosthetics Off-Set Supervisor Dan Perry who, along with Prosthetics Production Manager Jamie Wilson, headed the prosthetic and make-up department for The Rings of Power. Turning a cast of hundreds into fantasy creatures that look impressive on 4K cameras—so powerful that you can see foundation on an actor's face—required a daily pipeline of new production orders. The department used silicone prosthetics sourced from Wellington-based special effects and prop company, Wētā Workshop, for everything from Elf ears to Harfoot feet to the many gory lavers of an Orc's face.

Refrigerated trucks full of creaturely body parts were constantly arriving on set. "They have to stay at a cooler temperature because it makes them last," says Perry, with Wilson adding, "It's not like you can just pop it in a courier box and send it up."

The duo offer illuminating insider knowledge on the different durabilities of ears and feet. "We'd get multiple uses out of the feet, but the ears were definitely one time only," says Perry. For the duration of the shoot, their lives were colored by staying ahead of the foot and ear production cycle. "An ear you can make in a couple of days. A pair of feet you need three weeks to make," says Wilson. "There are boundaries as to what can be achieved in time and how long they last. It was a constant juggle to make sure we had everything that was needed."

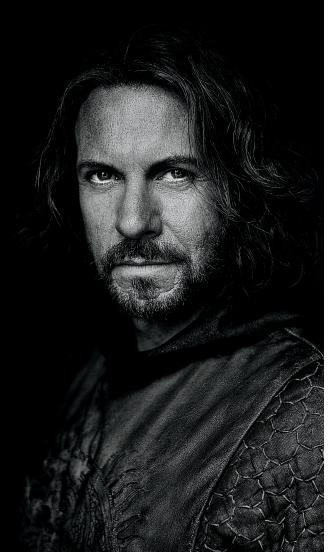
Inevitably, they had the most fun crafting the villains of the story. "They're the cool creatures of this show," says Perry of the Orcs whose screen presence immediately brings a feeling of tension and foreboding. These Second Age Orcs predate later Third Age Orcs and Uruk-hai by thousands of years, leading to a different aesthetic. "They're not so used to the sun, therefore that's where the low tones came from, the lightest base skin," says Wilson.

Creating an Orc on top of a patient actor took from two to seven hours with the earliest call time being 1:45 am. The process began with cleansing the face, slicking back hair, and gluing on a bald cap. Then came the "interlocking-appliances" stage, which meant assembling "little pieces that go together like a jigsaw puzzle," says Perry. Final touches were a wig, dentures, and contact lenses. While it might have been easier to rely on CG for eye color instead of practical tactics, there is no comparison. Says Perry, "As painful as the lens can be to apply, there's nothing like having them there on the day to finish the make-up off and give it some life."

"An ear you can make in a couple of days. A pair of feet you need three weeks to make."

Jamie Wilson,Prosthetics Production Manager





Lloyd Owen as Elendil

In the island kingdom of Númenor, many have grown distrustful of their former allies, the Elves. Among those who hold true to the old ways is the noble sea captain Elendil, forcefully played by

British actor Lloyd Owen.

Ema Horvath as Eärien

The daughter of Elendil and the sister of Isildur, Eärien is a forthright young Númenórean woman from a proud and ancient family. She's boldly played by American TV and film actress Ema Horvath.





A REAL WORLD: LOCATION WORK

From ice peaks to secluded beaches, the visual bounty of New Zealand was harvested for this massive shoot

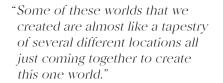
> hen Supervising Location Manager W Kevin Spring began work in 2018, he was a department of one. This grew exponentially during an adventure across New Zealand's North and South Islands that mirrored The Rings of Power in its scope and geographical magnificence. "We created half a dozen or so worlds," says Spring, "and there's a few new worlds that have never been seen in any of the other Tolkien adaptations. Some of these worlds that we created are almost like a tapestry of several different locations all just coming together to create this one world."

For dramatic natural elements like stormy seas, rock features, and tectonic plates, the production focused on the offshore islands of the North Island. Spring discovered two extraordinary beaches that he felt hit the sweet spot between aesthetic beauty and serving the story, yet episode director Wayne Che Yip didn't feel the locations connected with his

vision. "The next minute I'm on the phone and, at that moment, we're in the air and I'm texting property managers of other beaches that I've met over the years," says Spring. Seven minutes of flight time later and a new beach. "This is it," says Yip. "Quite often you've got to go to the place that is wrong to find the place that is right," Spring continues, "and that was the case for the beach on this job. Ouite often that's when the best and most

From the dusty heat of the beach to the bitter cold of the mountains, and the opening sequence of Galadriel climbing an ice wall is a combination of Bowen Falls in the northern Fiordland and Wye Creek near Queenstown. One of Spring's favorite locations was the Tasman Glacier at Mount Cook where they filmed 700-year-old ice caves and ice forms he describes as being "just quite spectacular." Even for an Elf, that's mighty ancient.

meaningful conversations happen."



— Kevin Spring, Supervising Location Manager





EPISODE 3 - ADAR



Left and Right: The Rings of Power production team brought Middle-earth to life by creating a tapestry of the natural beauty of locations from all across New Zealand some never before seen on screen.

Sir Lenny Henry as Sadoc Burrows

For the diminutive, forest-dwelling Harfoots, their most-respected elder is Sadoc Burrows, the tribe's knowledgeable

trail finder, played by British actor, comedian, writer, and national treasure Sir Lenny Henry.











THE GREAT WAVE

Season 1 — Episode 4

Nightmares of an unsettling future for Númenor test Queen Regent Míriel's faith, while the people she governs become restless with an Elf in their midst. The Orc leader Adar gives Arondir an ultimatum. Elrond discovers Durin's secret, while Disa demonstrates a spiritual connection with the mountain. Isildur finds himself at a crossroads. Bronwyn struggles in her new leadership role, while her son Theo disobeys her—putting himself in even greater jeopardy than either of them imagined...

Sophia Nomvete as Princess Disa

A wise, honest, and formidable Dwarvish woman whose connection to the mountain is strong, Princess Disa is the wife of Prince Durin IV of Khazad-dûm and the loving

mother of two energetic children. She's affectionately played by British actress Sophia Nomvete.





BONE DEEP: HAIR AND MAKE-UP

Vinnie Ashton and Jane O'Kane explain how their department developed and applied rules to make every actor look perfect for the camera





The on-set alarm clock would usually ring between 2 am and 4 am, and that's when Vinnie Ashton and Jane O'Kane's day would start. Their sizable crew of hair and make-up designers—pulled in from such points as Kazakhstan, Ireland, and Germanyassembled on set and began their "builds"with main characters having to sit in the chair for the better part of three hours. The pair explain that organization is as important as creativity when there is a vast sea of extras. "We can't possibly wig everybody," says O'Kane "When you're on a TV schedule, it just comes down to what you've got time for."

The results on screen would suggest the opposite.

The pair's work began by delineating the unique aspects and aesthetics of the different realms, creating a style sheet that could be applied across all characters. "We gave the Elves a higher hairline," says O'Kane. "We made them have no body hair and we made them flawless. Obviously they're very healthy. We tried to give everybody their own identity, aesthetically and genetically."

Elsewhere, hair and make-up ideas derived directly from asking questions about social settings and levels of comfort and deprivation. Ashton says, "We had a lot of psoriasis-y, pustule stuff on the Southlanders because they've got no vitamins. They've got skin disorders, scabs, and that sort of thing."

The days spent working on the Dwarves in the Khazad-dûm setting proved to be the most challenging for Ashton and O'Kane.

"The beards were much the same," says O'Kane. "We tried to cast people with some beards of their own, so that all we had to do was attach an under-beard which could touch the floor. We had all sorts of design challenges in the beginning, but we managed with our amazing team." When it came to actor Owain Arthur, who plays Prince Durin IV in the series, the transformation he underwent to become his character was extraordinary. "The first time he got his nose put on in prosthetics, I hadn't seen the process," says O'Kane, "and I was outside and he literally just jumped out at me, and I honestly didn't recognize him."



Mohair wigs were crafted to provide the nature-inspired look that informed the realization of the Harfoot characters, including Sadoc (Sir Lenny Henry) and Nori (Markella Kavenagh).



A GLOBAL SYMPHONY: MUSIC AND SCORE

On the integral part that music plays in enhancing the emotions of Middle-earth



"We have the time and space to pull you into each of these cultures with the music, and evolve our character themes so that you feel their emotions as they take you with them on this journev."

- Bear McCreary, Music Composer

s gold dust swirls into shapes, rings, and trees, a new theme emerges from a familiar musical realm. The title theme for The Rings of Power comes from the creativity of Canadian composer Howard Shore, the man who created the aural atmosphere of Middle-earth in the Third Age. Taking up the baton and turning back the fantastical clock for the series' episodic score is Bear McCreary, American composer whose work has spanned film, television, and video games.

While the main theme of the series was composed by Shore independently of McCreary's music, the iconic nature and distinctive sound of Shore's past work allowed the pair to work seamlessly together and build on solid foundations. Reflecting on the difference between their music, McCreary says that Shore's work "is so bold, and takes you on that journey, leading you emotionally every step of the way. With television, we have a different opportunity. We get to explore these amazing new cultures gradually. We get to meet each of these characters and watch their stories unfold over hours of storytelling."

The result is a musical journey of its own nine hours of original music written over eight months for the first season alone. McCreary's work lends an operatic feel to every element in The Rings of Power. Each character, location, and object has its own Wagnerian leitmotif, a theme which announces its presence in the world and brings the elements of the series together into a sonoric tapestry. Ethereal voices and choir singing Sindarin and Ouenva.

the Elvish languages, herald the Elves, while a bass chorus in Khuzdul, the secret language of the Dwarves, announces the presence of the isolation-seeking mining species, to identify two of the I5 new themes. As McCreary reflects, "We have the time and space to pull you into each of these cultures with the music. and evolve our character themes so that you feel their emotions as they take you with them on this journey."

McCreary's character-driven score was recorded over four days with up to 90-piece orchestras at Abbey Road Studios and AIR Studios in London, with the vocals recorded by a 40-person choir at Synchron Stage in Vienna. He was determined to write something unique and unexpected for this soundtrack. This included being intentional in choosing specific instruments and sounds for the different realms: ethereal voices for the Elves: for Dwarves, the metronomic clanging of anvils; hammered dulcimers and a Nordic instrument called a nyckelharpa for the Southlanders; penny whistles and Irish uilleann pipes for Harfoots; for the Númenóreans, a Turkish instrument called the yaylı tambur that produces a distinctive metallic sound: and for the Orcs, a flute made out of human bones. "Every cue is recorded with a massive orchestra and choir. It's very thematic. But unlike a movie, there's more opportunities for you to get to know everybody, for you to hear themes and get to know themes." In its totality, McCreary's soundtrack celebrates a Middle-earth as it was in the Second Age, vibrant and in its prime.

Cynthia Addai-Robinson as Queen Regent Míriel

As the king of Númenor was forced from the throne over his allegiance to the Elves, it has fallen to his daughter Míriel to step in as Queen Regent. The determined ruler of a divided

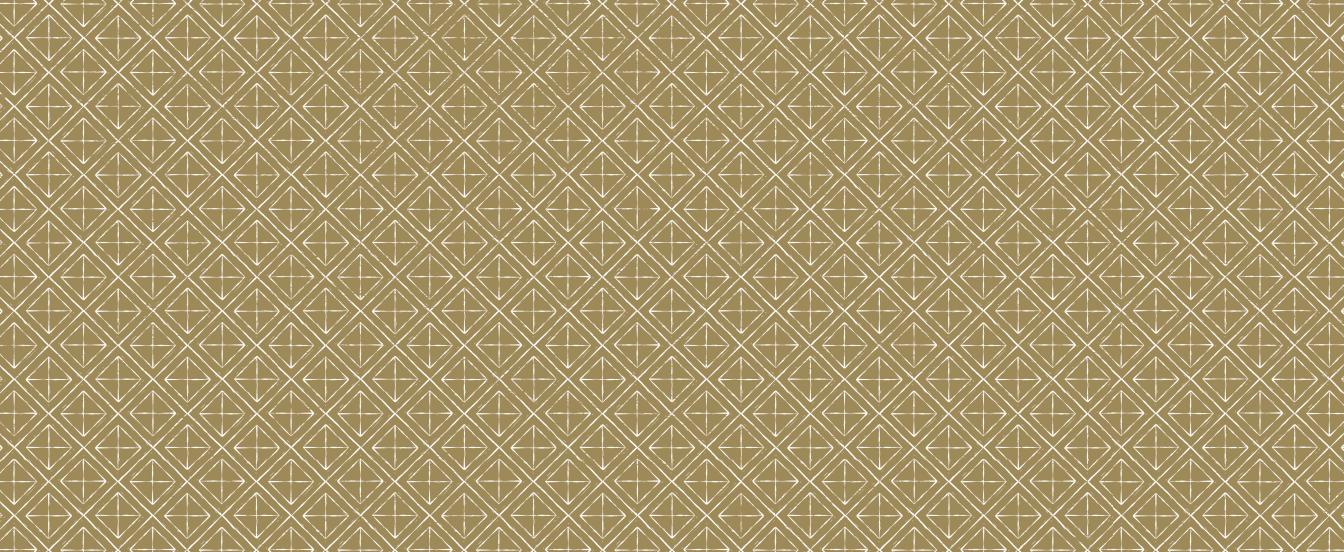
people, Míriel is played by English-born American actress Cynthia Addai-Robinson.













PARTINGS

Season 1 — Episode 5

Danger presents itself to the Harfoot caravan, forcing The Stranger to further demonstrate the extent of his powers, but in a way that causes Nori to question her own instincts. Elrond discovers the true reason he was sent to Khazad-dûm and struggles to stay true to his oath. Halbrand weighs his destiny as Queen Regent Míriel fights to maintain course in the face of increasingly fraught political headwinds. The Southlanders brace for attack.



STUNTS

Supervising Stunt Coordinator Glenn Suter was astonished by Morfydd Clark's dexterity as a swordsperson. "We talk about fight beats, in which a single physical move is a beat. I think there's over 60 beats for her. She's very hard on herself. She's tough. She's a perfectionist."

STORY

Showrunners J.D. Payne and Patrick McKay envisioned the early episodes of the series to be based on the tensions and maneuvers psychological and physical—that come before swordplay. "We talked about wanting to set up a situation where it's not about action," says McKay. "It's about tactics. It's a chess game."



For the ethereal, immortal Elves, the style of movement was inspired by their relationship with nature and time. Supervising Movement Coach Lara Fischel-Chisholm observes: "In some ways, they transcend [time]...They move beautifully because beauty itself is of great importance to their culture."





IN THE FAMILY: DIRECTING

On-set camaraderie was an essential component in making *The Rings of Power*

"Whenever I start a scene, whether it's action or drama, for me the first thing is to film emotion."

Charlotte Brändström, Director



J. A. Bayona, Charlotte Brändström, and Wayne Che Yip were hand-picked to bring Middle-earth to life, each tasked with helming multiple episodes in the first season of *The Rings of Power*. Each had to navigate a mix of location shoots, studio sets, and virtual sets, and make the episodes feel visually and tonally coherent—and all under strict COVID-19 hygiene restrictions.

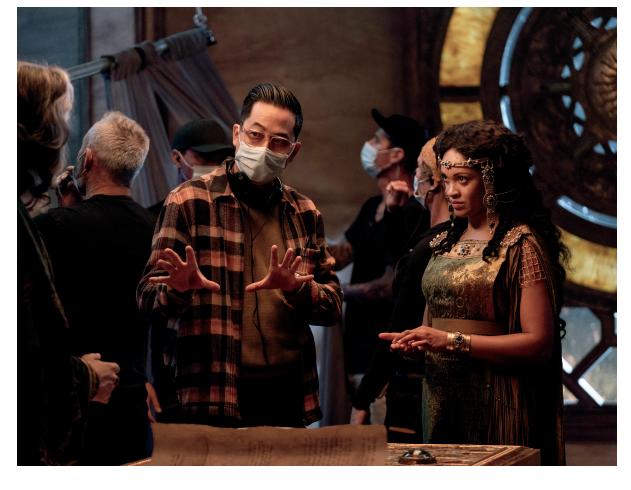
Yip says the job of directing on a show as expansive as this one required the right mix of wide-eyed ambition, but also attention to detail and working closely with the cast. "As a director, you're not there to teach people how to act. You're there to find those moments that help actors to go in directions that their instincts are taking them."

He also says that his role was made easier by the quality of the collaborators on set. There was an almost magical synergy between the New Zealand-based crew and those who had arrived from overseas. And working at the complete beck and call of hundreds of extras and technicians—and still maintaining total control—was a strange but satisfying feeling. "You feel that you have an ability to control time," says Yip.

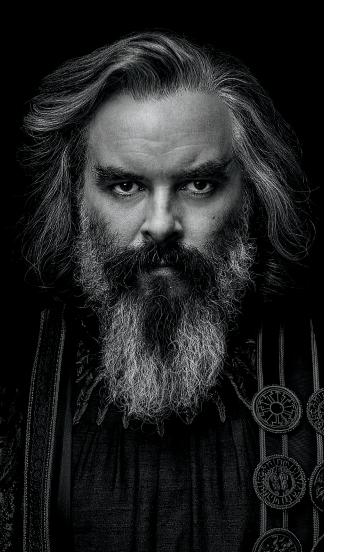
For Brändström, she saw her job as a keeper of the flame in terms of stylistic continuity. "Whenever I start a scene, whether it's action or drama, for me the first thing is to film emotion," she says, "You can't film only the action, because if you do, the action becomes a beer commercial. You want to tell a story with the action."

Bayona, too, was very mindful of all the things that Tolkien does that makes his words so timeless. "When you read Tolkien, the landscape is impossible to separate from the storytelling," he says. "He created a whole geography, not only characters and a story. So landscape, language, character, story are the basis of this world."









Trystan Gravelle as Pharazôn

In the royal court of Númenor, the most respected voice is that of Pharazôn, trusted advisor to the Queen Regent and a favorite among the island's populace. He's played with determination and gravitas by Welsh actor Trystan Gravelle.

Leon Wadham as Kemen

The son of royal advisor Pharazôn, Kemen is an ambitious young man who finds a like-minded ally in a young noblewoman. He's played by New Zealand actor Leon Wadham.



DIGITAL DREAMS: REVOLUTIONARY VFX

VFX Supervisor Jason Smith on serving the story through visual flights of fancy





roducer/VFX Producer Ron Ames saw his role on The Lord of the Rings: The Rings of Power as "bridging the gap between story and technique." It was the task of his team to understand what the showrunners wanted to see on the screen and facilitate that, "I'm proud that we were able to create eight hours of feature-quality material and stay true to the Tolkien ideal. What we discussed in the writers' room three years ago, and what's now on the screen, is part of a process that started there and ends here, and it's all one unique cohesion of storytelling."

VFX Supervisor Jason Smith praises Ames as a collaborator. "He can untie the spaghetti and make neat little piles and put them on the calendar. My job becomes showing up and being pointed in the correct directions," he says, giving an example of being ferried from a conversation with creature designers to one with the lighting crew about a window shadow that has to match digital extensions.

Smith's priority on his first day was to visually color-code different realms in line with the work being undertaken by all the other teams. That sometimes meant taking the natural colors of a real landscape and tuning them up or down to meet those tonal needs. "The Southlanders are fighting to survive in a land that's an arid, rocky landscape—they have wrung the life out of it," Smith explains. "Even though it's filmed in New Zealand in a beautiful green countryside, we've shot it and lit it, we've added visual effects and color, we've pulled that into a world that's a little bit



more brown and gray. The greens are there, but they're not allowed to cheer us up too much."

The VFX team could have had all the expensive toys they wanted, but were careful to exercise judgment over the use of computer graphics. "Nowadays, everything is possible. The question needs to become, 'Is that serving the story? Is it worthy of time and money?" says Smith. One of the many new and exciting creatures in the show are the wolves, as seen in Episode 5. Smith describes the process for creating these VFX characters: "We went back to the way that Tolkien did things. He drew a lot from mythology, but he would also draw a lot from the real world."

Above: An Elven legend tells of a battle between an Elven warrior

and a Balrog that takes place on the peaks of the Misty Mountains.

Tolkien was extremely visual as a writer, but he was also a skilled illustrator. Smith was particularly excited by his description of the Balrog, creatures he describes as being "a creation of shadow and flame." He continues, "There's an amazing creativity there, and we dug into all of that." It may sound funny to talk about "realism" as the bedrock for the creation of fantasy: however. we have to be able to suspend disbelief to be transported into a vision, "Tolkien really did lay out a groundwork for modern fantasy. He was insanely visual and left breadcrumbs for us to follow," says Smith.

"Tolkien really did lay out a groundwork for modern fantasy. He was insanely visual and left breadcrumbs for us to follow."

Jason Smith, VFX Supervisor

Megan Richards as Poppy Proudfellow

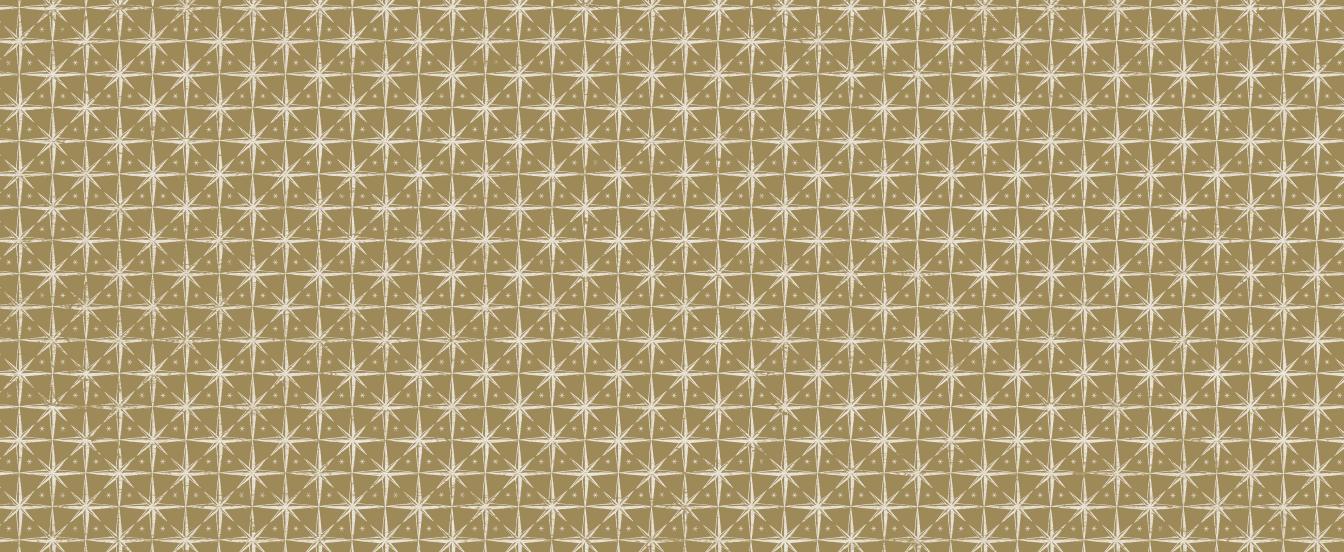
The most loyal friend one could ever hope to have, Harfoot Poppy Proudfellow is forever being dragged towards adventure by her best friend, Nori. Played by Megan Richards, Poppy would love to keep well away from trouble—but Nori has other ideas.







Above: Halbrand (Charlie Vickers) is summoned by the Queen.





UDÛN

Season 1 — Episode 6

As the Númenórean fleet races toward Middle-earth, battle breaks out in the Southlands, and Adar's true identity, and intentions, become clear—with explosive results.



IMMERSIVE MYTHOLOGIES: CULTURE-BUILDING IN MIDDLE-EARTH

Exploring the lore, design, and language, inspired by Tolkien and invented anew to add deeper layers of immersion

The works of J.R.R. Tolkien are rich with I intricate maps, laying out an expansive geography of the Middle-earth he built for his epic cast of characters. For those familiar with the Third Age of The Lord of the Rings books, The Rings of Power and its Second Age-setting pushes the boundaries of what we know as Middle-earth into the east. Doing so creates new territory for stories and histories to develop, allowing the various departments working on the series to extrapolate original designs of how those cultures would look and feel. As the map expands, there are new horizons to be explored.

Supervising Dialect coach Leith McPherson characterized the regionality of the maps designed for The Rings of Power through an array of accents. She began by assigning different characteristics to the voices found in the various locations of Middle-earth. choosing where the many species in the series

sat in terms of accent and dialect. "The Dwarves have a Scottish base. The Harfoots have an Irish base. The Southlanders have a Northern English base that's kind of fun. The Elves were a bit prescribed. They have a more heightened, standard English accent. Then it became about creating an accent that really wasn't from our world, creating a dialect that was specific to a fantastical world."

Tolkien was a philologist, a language expert, who parlayed that knowledge into creating his own languages. There is little point to building languages without also building a map in which those languages could be used, designing the borders of Middle-earth around the languages he formulated. As Producer/ VFX Producer Ron Ames observes, "Tolkien drew the worlds. He would draw maps. He imagined it so fully and so richly, yet at the same time he was telling the story of humanity. He created this world from scratch," It is those





original designs—the illustration and script in Tolkien's own hand—upon which the maps of The Rings of Power were based.

Joining the ranks of Tolkien experts on the show was Daniel Reeve, who has made a career out of specializing in Tolkien-inspired calligraphy and cartography. His presence symbolizes the breadth of the world-building in the series, and even the maps he helped to create chart lands that transcend mere physical space.

One of the key props for the Harfoots is The Star Book, and Reeve was tasked with creating the content for the book, including a written Harfoot language. The Star Book is owned by Sadoc Burrows (played by Sir Lenny Henry), the trail finder and constellation expert of his tribe, and is referenced throughout the series. Reeve looked at ancient runes, drew pictograms, formulated calculations, and crafted family trees to fill the pages of the book.

One of the other Tolkien specialists working on the series, Loremaster Griff Jones, worked in the capacity of a historical adviser on a real-world project, treating the canon of *The* Lord of the Rings with the same academic diligence. He compares the books' extensive "Appendices," upon which The Rings of Power is based, to "a history textbook" out of which narratives and stories could be told. The maps found in the books are held in similar regard, moving from quasi-academic text to something visually compelling.











Ismael Cruz Córdova as Arondir

Nazanin Boniadi as Bronwyn

The object of Arondir's affections, single mother Bronwyn is a healer and apothecary in the remote village of Tirharad. Passionate and caring, Bronwyn is played by Iranian-born British actress Nazanin Boniadi.



An Elf who loves a mortal woman, Arondir's mission to watch over the Southlands of Middle-earth takes a dark turn when he discovers an incursion of Orcs.

Puerto Rican actor Ismael Cruz Córdova deftly brings both intensity and tenderness to the role.



Maxim Baldry as Isildur

A name infamous among fans of J.R.R. Tolkien's work, Isildur He's played by spirited young British actor and musician is a quick-witted but restless Númenórean youth who fears becoming a disappointment to his noble father, Elendil.

Maxim Baldry.

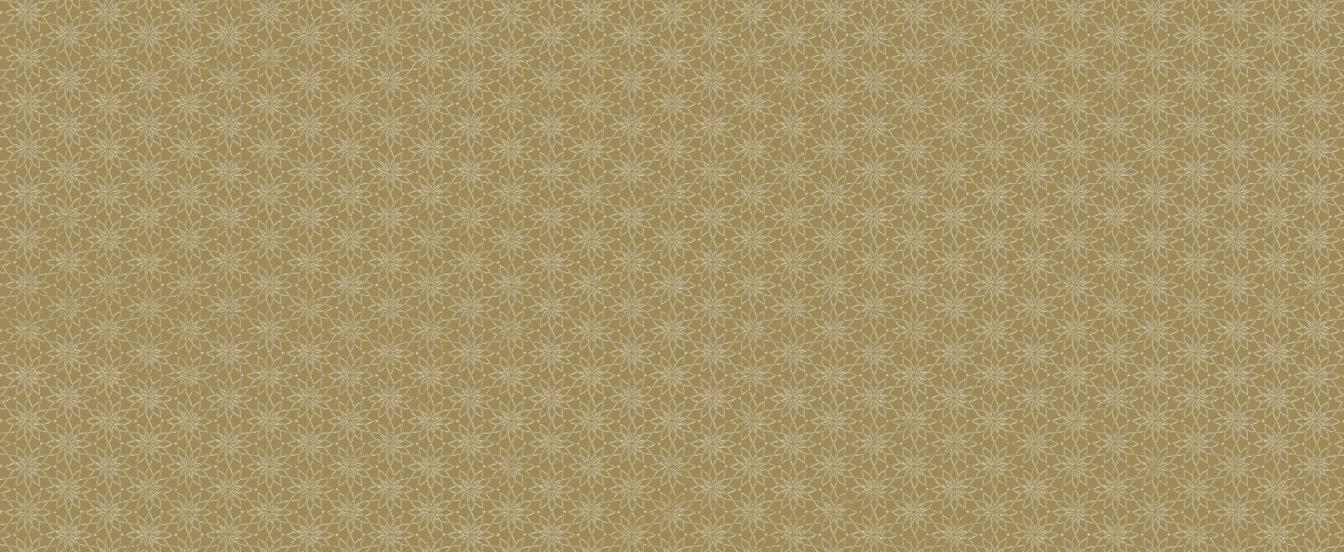






Above: The Númenórean cavalry engage in battle.

Above: Galadriel (Morfydd Clark) interrogates Adar (Joseph Mawle) about the location of Sauron.





THE EYE

Season 1 — Episode 7

A volcanic eruption plunges the Southlands into darkness. Survivors of the cataclysm struggle to find safety as new alliances are forged and existing ones are tested. The Harfoots complete their migration only to be confronted by a new, sinister enemy. When the Elves make a proposal to the Dwarves, Durin is torn between his friendship with Elrond and his duty to his father. Adar considers a new name for the Southlands.

Tyroe Muhafidin as Theo

After finding an ancient sword-hilt, young Theo decides to hide it from his mother Bronwyn. But when Orcs attack, Theo makes a horrifying discovery. Played by Australian

newcomer Tyroe Muhafidin, Theo is a rebellious boy looking to find his way.



BEST DEFENSE: COSTUMES AND ARMOR

How Kate Hawley and the costume department channeled rich mythologies into their battle garments



The Rings of Power costume department immersed themselves in the writings of J.R.R. Tolkien, as well as his broad range of influences from Scandinavian mythology to the art of the Pre-Raphaelite Brotherhood. Costume Designer Kate Hawley says the huge moodboards they created from these foundations "became anchors for us about how to interpret the costuming in this world and to try and create the mood and spirit." Just as Tolkien did, the armor of the series was developed from real-world historical research, from the Crusades, which inspired the Elven penchant for chainmail, to Napoleon's army on the Russian front, and American soldiers in Vietnam. The designs needed to be grounded in our world, but twisted to create something fantastical.

Each of the regions of Middle-earth required unique custom armor, calling for Hawley and her team to equip multiple types of soldiers. The costume department on The Rings of Power quickly expanded, developing an inhouse armor and props department, as well as more traditional departments like cutting and barding. Everything had to be crafted specifically for the series as the cultures themselves needed to be built from the ground up. Hawley feels that, "There was a lot that we could refer to, but we had to make it our own and make it work in our world."

The armor of Arondir and the Wood-Elves illustrates this approach beautifully. The Elves are a species who not only live in the trees but become a part of them. For their costumes,

Hawley says that, "Me and my costume team responded in an organic way to everything. We had the idea of doing a woodgrain chest plate. We had amazing technicians, props people, and a beautiful sculptor who spent ages sculpting these chest plates to look like real wood." Into these bark-like designs, Hawley wanted to carve a design founded in real-world pagan mythology, which fascinated Tolkien. "I looked at classical images of the Green Man and that world of pagan worship. The Elves' home is the land, so we came up with a classical armor with the face of the Green Man on it with leaves, which we brought together with designs by the Pre-Raphaelite William Morris."

The standard Númenor armor, like that of the Wood-Elves, reflects the landscape in which their civilization lies. The architecture is akin to a Mediterranean coastal city, designed by Production Designer Ramsey Avery with intricate street sets and a huge wharf by the water. "There is a lot of Atlantis in Númenor. We used imagery of the sea and Hippocampus, the seahorse. While the Elves have stars and moons, the Númenóreans have the sun. It reminds me of Icarus flying too close to the sun and the mortality these people face." The different armor designs create a visual form of conflict. one clearly established through rich, contrasting mythologies.

One of the first costumes Hawley had to design was the armor worn by Galadriel on her thousand-year hunt for vengeance. "It's almost like the Crusades," she says, referring to her





historical touchstones, "We also looked at Tolkien's very specific descriptions of armor. He described the Elves as wearing a lot of chainmail, so we went to that rather than plate armor." As always with her work on the series, the task was to find the framework and then take things to the next level, even if that meant making things harder. "There's a lot of imagery in the chainmail, and it was all labor-intensive, hand-linked work. We chose a certain weight that made things more of a challenge, but it had a movement and a

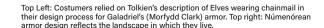
drape to it that suggested an Elven quality."

For the radiant sun armor of Queen Regent Míriel, Hawley "tried to echo what I call the 'Second Age silhouette and simplicity' while also incorporating the materiality and richness of Númenor in it. A sense of the old world, with the coral armor and the shell as a decorative element. Then there's the secret elements of jewelry, pins, and rings, gifts given between kings and daughters."

"Me and my costume team responded in an organic way to everything...We had amazing technicians, props people, and a beautiful sculptor...'

- Kate Hawley, Costume Designer

Left: Costume Designer Kate Hawley's team was inspired by pagan mythology and the Elves' respect for nature for the bark-like design of the Green Man on Arondir's (Ismael Cruz Córdova) chest plate.



WINDOW TO THE WORLD: AN ETHEREAL AESTHETIC

The series' cinematographers discuss creating a coherent, exciting, and contrasting visual schema to capture this unique world





inematographers on The Lord of the Rings: The Rings of Power tended to do double duty as a type of medium for the director's visual desires. Referring to episode director Wavne Che Yip, Cinematographer Aaron Morton says, "It's my job to come up with ways to get what's in his brain out, down. and through the lens." On an aesthetic level, the series reaches for both the impossible and the spectacular. "I don't like saying no," adds Morton.

One key challenge of the shoot is locating "the intersection of maths and creativity" required to represent characters of different stature accurately on screen. The cinematographers were schooled in math by a scale team, drew on optical filmmaking rules, and used outsize doubles in the shooting process. This was particularly pertinent in scenes between pintsized Harfoot Nori (Markella Kavenagh) and the giant stranger (Daniel Weyman), as well as scenes with diplomatic Elf Elrond and his Dwarven counterparts.

"It's a bit of a magic trick. The fun part about it was figuring out which trick to use," Cinematographer Alex Disenhof shares. And for Yip, "One of my fondest memories is of Daniel instructing his double. These two people look exactly the same. One's just bigger than the other."

The distinctive, glowing, luxuriant look of the series came from placing the cinematographers into surroundings that instantly got their creative juices flowing.



Disenhof describes his idvllic first shooting day after two months of prep: "We were helicoptered to the top of Mt. Kidd on the South Island. It's an incredibly beautiful mountain top—you just couldn't get more epic. It was like, "Okay, here we are on the top of this mountain, shooting these beautiful people in beautiful costumes in a beautiful location. Anywhere you'd point the camera, it was just incredible."

Yet the staggering beauty of the series later gives way to a resurgence of fire and brimstone. On Disenhof's to-do list were capturing battles, ensuring all creatures great and small appear to scale, and creating a fire storm on a mountain. "Their world is burning and doom has come," he says. His team used red lighting,

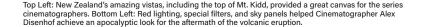
tobacco filters, tweaked the color science in camera, and even played God by using sky panels. "We spent a week or two shooting this apocalyptic look. We were in the middle of it," he says. Devastating visuals translated on the level of character, too, "Our heroes escape and lick their wounds. This becomes a very personal episode for a lot of characters dealing with loss and with the fact that their world has changed."

There is a unique and ethereal glow to *The* Rings of Power, and this is largely down to a real focus on making sure the lighting was right, whatever the cost. Morton loved the mix of set-based and location shooting, and reveled in the challenge of perfecting light in unique environments. "I like being in the

studio," savs Morton, "because the sun will stay where I put it. No one sees anything in the studio unless I point a light at it. That said, when we were on location, it was almost as if we were in the studio anyway. There was just so much stuff to control the light." Even Yip was astonished with the breadth of the production. "I'd never seen anything like it," he adds.

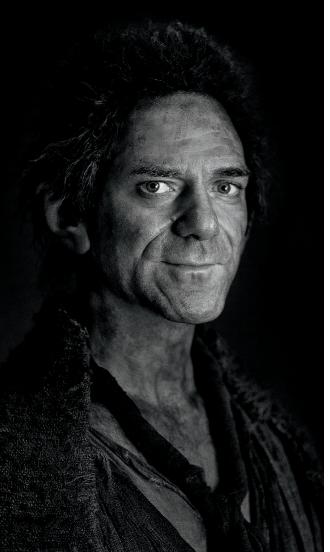
"We tried to keep it as experiential as possible...Almost every day I had a moment of 'wow."

— Alex Disenhof, Cinematographer









Dylan Smith as Largo Brandyfoot

Patriarch Largo Brandyfoot is a loving Harfoot husband and proud father—though his daughter Nori does have a habit of getting herself and her family into trouble. With a heart as big as his feet, Largo is portrayed by Montreal-born actor Dylan Smith.

Sara Zwangobani as Marigold Brandyfoot

Marigold Brandyfoot is the matriarch of the Brandyfoot family. Fiercely protective of her family and possessing a strong relationship with her stepdaughter Nori, she is played by Australian actress Sara Zwangobani, a self-avowed Tolkien fanatic.















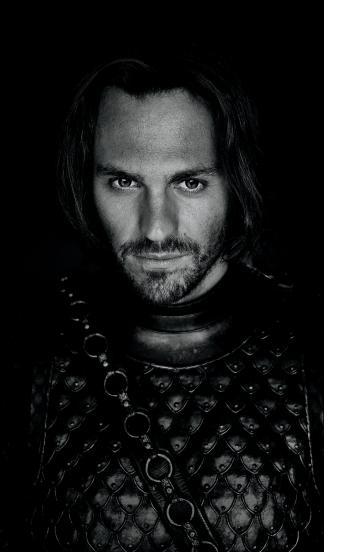
ALLOYED

Season 1 — Episode 8

The Stranger wrestles with his identity and receives disturbing new clues in his search for the constellation. In Eregion, Galadriel and Elrond are reunited at last...only to discover that the greatest evil of all may have been hiding in their midst all along. Queen Regent Míriel and Elendil return home to find a changed Númenor. With time running short, Celebrimbor makes a last desperate attempt save the Elves.

Above: High King Gil-galad (Ben Walker), Center Left, is not convinced by the options presented him by Elrond (Robert Aramayo), Lord Celebrimbor (Charles Edwards), and Galadriel (Morfydd Clark).





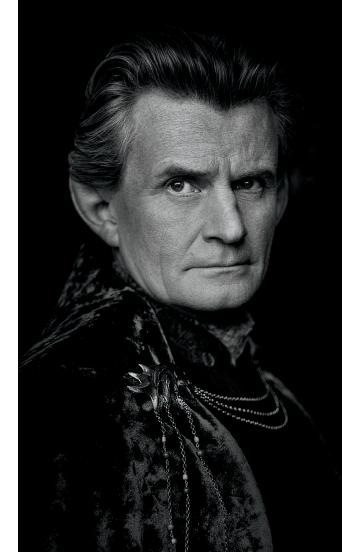
Charlie Vickers as Halbrand

Shipwrecked and fleeing from the Orc-ravaged Southlands of Middle-earth, Halbrand seeks a new beginning but struggles to leave the past behind him. He's played with quiet intensity by Australian newcomer Charlie Vickers.

Charles Edwards as Lord Celebrimbor

Of all the artisans and craftspeople in Middle-earth, perhaps the most renowned is Lord Celebrimbor, played by British actor Charles Edwards.

The Elven-smith's great talent is outstripped only by his soaring ambition.





"Alone, it's just a journey.
Now adventures, they must be shared."

PRODUCERS

I.D. Pavne, Executive Producer Patrick McKay, Executive Producer Lindsey Weber. Executive Producer Callum Greene, Executive Producer Eugene Kelly, Executive Producer Bruce Richmond. Executive Producer Sharon Tal Yguado, Executive Producer Justin Doble, Executive Producer Gennifer Hutchison, Executive Producer Jason Cahill, Executive Producer I.A. Bayona. Executive Producer Belén Atienza. Executive Producer Wavne Che Yip, Co-Executive Producer Ron Ames, Produced by Chris Newman, Produced by

DIRECTED BY

I.A. Bayona (101, 102) Charlotte Brändström (106, 107) Wayne Che Yip (103, 104, 105, 108)

WRITTEN BY

Nicholas Adams (106) Jason Cahill (103, 107) Justin Doble (103, 105, 106) Stephany Folsom (104) Gennifer Hutchison (102, 108) Patrick McKay (101, 104, 106, 108) J.D. Payne (101, 104, 106, 108)

Developed by: J.D. Payne & Patrick McKay Based on "The Lord of the Rings" and Appendices by J.R.R. Tolkien

STARRING

Cynthia Addai-Robinson as Queen Regent Míriel Robert Aramayo as Elrond Owain Arthur as Prince Durin IV Maxim Baldry as Isildur Ken Blackburn as Tar-Palantir Nazanin Boniadi as Bronwyn Jed Brophy as Vrath Beau Cassidy as Dilly Brandyfoot Morfydd Clark as Galadriel Anthony Crum as Ontamo

Maxine Cunliffe as Vilma

Charles Edwards as Lord Celebrimbor

Ismael Cruz Córdova as Arondir

Trystan Gravelle as Pharazôn Sir Lenny Henry as Sadoc Burrows

Ema Horvath as Eärien

Thusitha Jayasundera as Malva

Markella Kavenagh as Nori Brandyfoot

Joseph Mawle as Adar

Geoff Morrell as Waldreg Tyroe Muhafidin as Theo

Peter Mullen as King Durin III

Sophia Nomvete as Princess Disa

Lloyd Owen as Elendil

Megan Richards as Poppy Proudfellow Dylan Smith as Largo Brandyfoot

Peter Tait as Tredwill

Alex Tarrant as Valandil

Charlie Vickers as Halbrand

Ben Walker as High King Gil-galad

Leon Wadham as Kemen

Daniel Weyman as The Stranger

Sara Zwangobani as Marigold Brandyfoot

CINEMATOGRAPHY BY

Alex Disenhof, ASC (106, 107) Oscar Faura (101, 102) Aaron Morton, NZSC (103, 104, 105, 108)

EDITING

Jochen Fitzherbert (106, 107) Stefan Grube (103, 104, 105, 108) Jaume Martí (101, 102) Cheryl Potter (103, 104, 105, 108) Bernat Vilaplana (101, 102)

MUSIC COMPOSITION BY

Bear McCreary

MAIN TITLE THEME MUSIC

Howard Shore

ORIGINAL SONG

"This Wandering Day" Written by J.D. Payne, David Donaldson, Steve Roche, and Janet Roddick

PRODUCTION DESIGN

Ramsev Avery, Production Designer Jules Cook, Supervising Art Director Megan Vertelle, Set Decorator Victor Zolfo, Set Decorator Shane Vieau Set Decorator

COSTUME DESIGN

Kate Hawley, Costume Designer

MAKE-UP

Jane O'Kane, Make-up Designer Vinnie Ashton, Make-up Co-Designer Tamara Eyre, Lead Make-up Artist

PROSTHETIC MAKE-UP

Jamie Wilson, Prosthetics Production Manager Clare Ramsey, Senior Prosthetics Make-up Artist Irina Strukova, Senior Prosthetics Make-up Artist Jessica Brooks, Prosthetics Make-up Artist Carly Marr, Prosthetics Make-up Artist

HAIR

Jane O'Kane, Hair Designer Vinnie Ashton, Hair Co-Designer Tamara Evre, Lead Hair Artist

CASTING

Theo Park, Casting Stu Turner, New Zealand Casting Kristy McGregor, Australia Casting

LOCATIONS

Kevin Spring, Supervising Location Manager Mathew Gordon, Location Manager Mike Holloway, Location Manager Philip Turner, Location Manager

SOUND MIXING

Tony Johnson, Production Sound Mixer Beau Borders, Re-Recording Mixer Lindsey Alvarez CAS, Re-Recording Mixer Amy Barber, Foley Mixer/Editor

Michael Baber, Music Editor Alex Levy, Music Editor Jason Smith, Music Editor Jonathan Bruce, Foley Artist/Editor Amy Barber, Foley Mixer/Editor Ben Parker, Foley Artist Julia Huberman, Foley Editor

VISUAL EFFECTS

Jason Smith, VFX Supervisor Ron Ames. VFX Producer Iesse Kobayashi. VFX Producer

Glenn Suter, Supervising Stunt Coordinator

SOUND EDITING

Robert Stambler MPSE, Supervising Sound Editor Phil Barrie, Sound Editor Gareth Van Niekerk, Sound Editor Chris Terhune Sound Editor Ailene Roberts MPSE, Dialogue Editor

Paul Apelgren, Music Editor Richard Wills, Foley Editor

STUNTS

Damian Del Borrello MPSE, Co-Supervising Sound Editor

Paula Fairfield MPSE, Sound Designer

Rvan Sullivan, Sound Editor

James Miller, Sound Editor

Goeun Everett MPSE. Sound Editor

Ryan Cole MPSE, Dialogue Editor

Ray Beenties, Dialogue Editor

THE LORD OF THE RINGS: THE RINGS OF POWER

